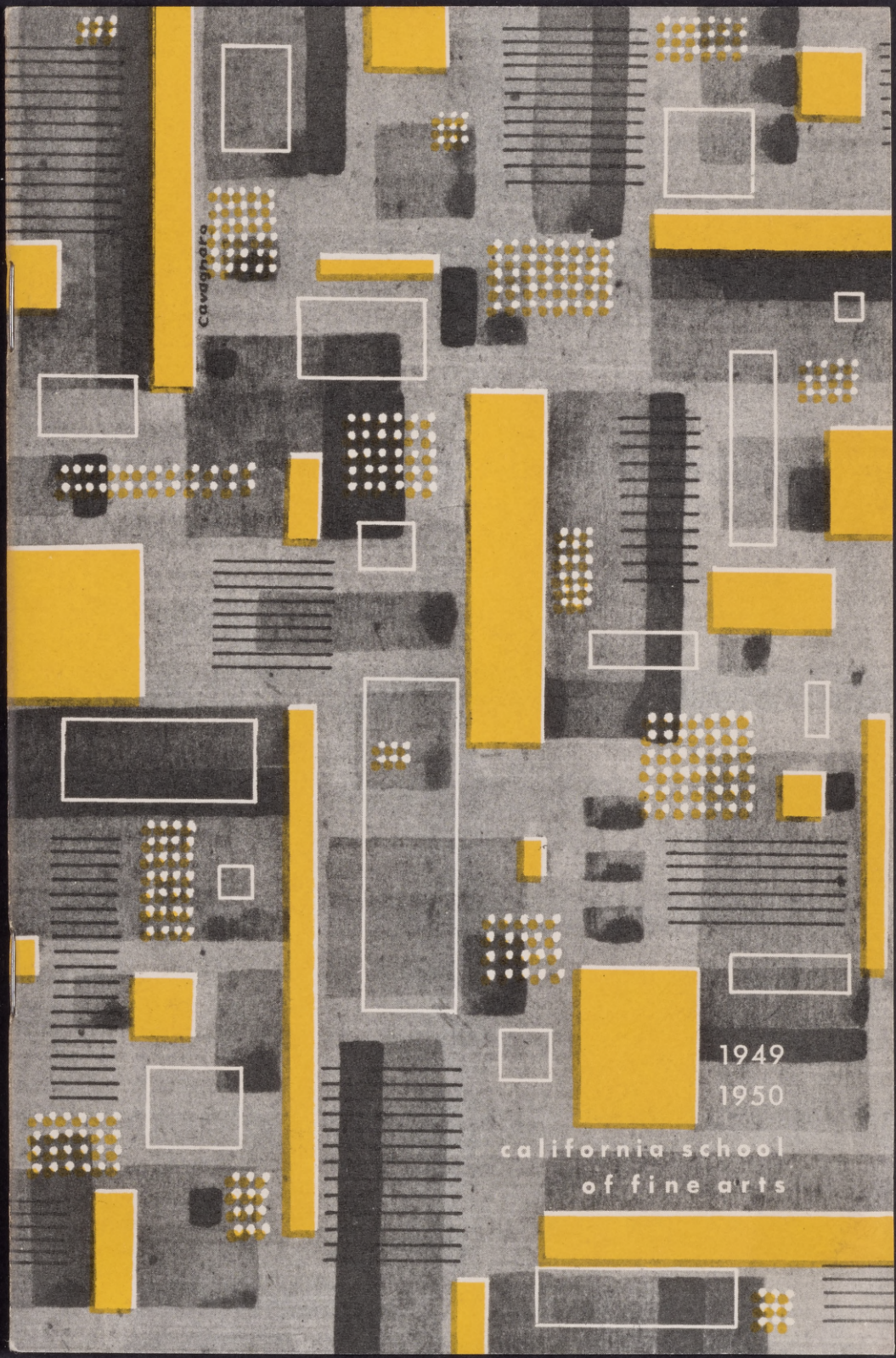
1949
1950
california school
of fine arts

department of PAINTING • SCULPTURE • GRAPHIC ARTS

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	1 Reality in Representation 2 Drawing & Composition 3 Color Control 4 Sculpture (1) 5 Contemporary Art	6 Space Organization 8 Objective Drawing 9 Design, Society, Artist	10 Life Drawing 33 Associated Arts Workshop
Elective Subjects		7 Figure Composition 23 Ceramics (1)	11 Painting Elements 12 Lithography & Engraving 23 Ceramics (1) 28 Ceramics (2) 24 Textile Design

department of DESIGN for COMMERCE and INDUSTRY

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	2 Drawing & Composition 3 Color Control 16 Design Development (1) 17 Design Workshop 19 Lettering (1)	8 Objective Drawing 10 Life Drawing 20 Advertising Layout (1) 21 Lettering (2)	10 Life Drawing 25 Advertising Layout (2) 26 Lettering (3) 27 Illustration
Elective Subjects			

department of PHOTOGRAPHY

	FIRST TERM	SECOND TERM	THIRD TERM
Required Subjects	34 Photography (1) zone system of visualization formal & expressive approaches view camera, natural & artificial light laboratory, studio, field practice 5 Contemporary Art	34 Photography (1) 2 Drawing & Composition	35 Photography (2) field & studio project method continued photography of people & their activities portraiture use of miniature camera color transparencies 3 Color Control
Elective Subjects			

for description of courses see pages 2 to 8

continued inside back cover

CALIFORNIA SCHOOL OF FINE ARTS

1949
1950

CONTENTS

Introduction	Page 1
Curriculum	Page 1 & inside covers
Day Courses	Page 2
Night Courses	Page 7
Faculty	Page 8
Scholarships & Prizes	Pages 12 & 13
General Information	
Calendar	Page 13
Facilities	Page 13
Regulations	Page 14
Entrance Requirements, Credits, Certificates, Transcripts	Page 15
Veteran Students	Page 15
Foreign Students	Page 15
Fees	Pages 16 & 17
Administration	Page 18

The School assumes that each registered student is familiar with the contents of this catalogue.

designed by MILTON CAVAGNARO

The program of the California School of Fine Arts is calculated to prepare the student—as painter, sculptor, photographer, or designer for commerce and industry—to meet with confidence the professional demands of his selected field. It is planned so that students may enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.

Established in 1874, the School is one of the older art education centers in the nation and is the oldest in the West. Throughout its development it has kept pace with contemporary interests. Today, its courses are designed to encourage individual insight into present conditions of art activity.

Well equipped studios, laboratories, library, galleries and a restaurant are built into a wooded slope of Russian Hill to form twelve levels separated by patios and surrounded by spacious grounds. In a residential area, the School is close to the harbor, the foreign quarters and downtown San Francisco.

CURRICULUM

Professional training courses are offered in the three departments listed below. Each course requires certain subjects and allows the student to select others. The choice of elective subjects increases as the student develops individual interests and skills. Complete courses cover six terms of eighteen weeks each—three school years. The sequence of subjects in each course is presented on the inside covers of this catalogue. A description of each subject is given under Day Courses, page 2, and Night Courses, page 7.

Department of Painting, Sculpture, Graphic Arts

Covers the field of pictorial and sculptural design, representation and symbolism. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

Department of Design for Commerce and Industry

Offers comprehensive and specialized training in advertising art, illustration, ceramics, textile design, packaging and allied activities. Prepares the student for professional practice.

Department of Photography

Provides thorough training for the professional photographer. Exact technical procedures are incorporated in a program which leads students from elements of the art to production in the special branches.

DAY COURSES

There are ten periods per week in the day schedule. Classes meet from 9 to 12, 1 to 4, unless otherwise noted. Initials at the end of each class description refer to days the class is scheduled. "Studio periods" are not under immediate supervision; they are available only to students who are enrolled in directly supervised classes of the same subject. Most courses must be taken in the sequence listed under department heads (front and back inside covers).

1 *Reality in Representation* Elmer Bischoff

Introduction to problems of pictorial representation. Selection, interpretation and treatment of subject matter through drawing and painting in gouache.

MWF 1-4 3 credit units

2 *Drawing & Composition* Edward Corbett

Analysis of the means of pictorial composition in terms of imaginative and objective drawing. Restricted to black and white mediums. MF 9-12 2 credit units

3 *Color Control* Jean Varda

Color composed in relation to space of two and three dimensions. Practice in mixing hues and values. Comparison of current color theories. W 9-12 1 credit unit

4 *Sculpture (1)* Zygmund Sazevich

Elementary considerations of form in relation to modeling and carving in various materials.

TTh 9-12 2 credit units

5 *Contemporary Art* Ernest Mundt & Faculty

Leading art movements of the 20th century studied in detail through practical work, illustrated lectures and seminars. Correlates studies in other courses and places them in the cultural setting at this time. TTh 1-4 3 credit units

6 *Space Organization* Clyfford Still

Practical and critical study of the parts line, shape and color play in the organization of two and three-dimensional space in pictorial design. MWF 9-12 3 credit units

7 *Figure Composition* Richard Diebenkorn

Introduction to graphic interpretation of the posed human figure in terms of contemporary aesthetic ideas. TTh 1-4 2 credit units

8 *Objective Drawing* Squire Knowles

Accurate rendering of objective appearance in terms of line, shape, space, texture, light and shade. Types of graphic projection, including perspective. TTh 9-12 3 credit units

9 *Design, Society, Artist* Ernest Mundt

Dominant visual art forms, from town planning to painting, studied in cultural sequence with bearings on our own time. The social role of the artist considered in its alliance with patron and public. Includes interpretive design, model-making, illustrated talks, seminars and informal presentation of significant plays. MWF 1-4 5 credit units

10 *Life Drawing* Squire Knowles

Graphic representation of the human figure. Drawing from the posed model.
MWF 1-4 (F required studio period) 3 credit units

11 *Painting Elements* Edward Corbett

Introduction to oil painting in terms of technique and aesthetic questions of objective and subjective treatment. Museum visits to analyze traditional techniques and attitudes.
TTh 1-4 2 credit units

12 *Lithography & Engraving* Ray Bertrand

Traditional and experimental techniques. Work on the stone, zinc and copper plates, processing and pulling proofs on the press. Black & white and color. Lithography, etching and engraving. TTh 9-12 (MWF 9-12 and MTWThF 1-4 optional studio periods)
2 to 10 credit units

13A *Painting* William A. Gaw

Formal composition determined by techniques of oil and watercolor. Two and three-dimensional color placement. Still life and figure.
MWF 9-12 (TTh 9-12 optional studio periods) 3 to 5 credit units

13B *Painting* David Park

Oil painting from figure, still life. Intensive exercises in color.
MWF 1-4 (TTh 1-4 optional studio periods) 3 to 5 credit units

14A *Painting* Clay Spohn

Work in oil from imagination and observation. Investigation of technical mediums. Development of form under objective or subjective conditions.
MWF 9-12 (TTh 9-12 optional studio periods) 3 to 5 credit units

14B *Painting* Clyfford Still

Advanced considerations of contemporary interests in painting. Studio work, private counsel and group discussion.
MWF 1-4 (TTh 1-4 optional studio periods) 3 to 5 credit units

15 *Sculpture (2)* Zygmund Sazevich

Advanced considerations of sculptural form. Carving and casting techniques.

MWF 1-4 (WF 1-4 required studio periods; MWF 9-12 & TTh 1-4 optional studio periods) 3 to 8 credit units

16 *Design Development (1)* Milton Cavagnaro

Creative manipulation and control of space, color, line, shape and texture as background to imaginative handling of layout, book design, packaging, etc. MWF 1-4 3 credit units

17 *Design Workshop* Hassel Smith

Introduction to design in three dimensions. Assists understanding of graphic work which calls for the representation of solid forms, and prepares the student for a practical investigation of space in packaging and industrial design. TTh 1-4 2 credit units

18 *Film Workshop* Sidney Peterson

Basic problems of film production. Two parts: (1) preliminary survey of the field; (2) short film produced by students working in collaboration. Covers all necessary steps in production, from initial script to final sound print. TTh 9-12 2 credit units

19 *Lettering (1)* Baldassare Armato

Basic construction of individual letter forms. Elements of letter spacing. Preliminary consideration of lettering in relation to advertising art. TTh 9-12 2 credit units

20 *Advertising Layout (1)* Edmond Gross

Primary considerations of design for newspaper, magazine and direct mail advertising. Mediums for reproduction. Production methods. MWF 9-12 3 credit units

21 *Lettering (2)* Baldassare Armato

Continuation of Lettering (1). Comparison of type faces and hand lettering in advertising art, book design and packaging. Lettering for reproduction. TTh 1-4 2 credit units

22 *Life Drawing*

See #10.

23 *Ceramics (1)* Whitney Atchley, Hal Riegger

Introduction to hand, wheel and mold methods of pottery making; glaze application and pottery design. TTh 1-4 2 credit units

24 *Textile Design* Milton Cavagnaro

Designs created in color to accord with professional production methods. Trains designers for the field of commercially printed textiles.

TTh 1-4 (Th 1-4 required studio period) 2 credit units

25 *Advertising Layout (2)* Edmond Gross

Continuation of Advertising Layout (1). Advanced treatment. MWF 9-12 3 credit units

26 *Lettering (3)* Baldassare Armato

Continuation of Lettering (2). Considerations of hand lettering related to typography in layout. Production procedures. TTh 1-4 2 credit units

27 *Illustration* Paul Q. Forster

Covers field from advertising and magazine work to fine book illustration. Analysis of illustrator's methods, mediums and problems of reproduction. TTh 9-12 2 credit units

28 *Ceramics (2)* Whitney Atchley

Emphasis on wheel technique in pottery making. Introduction to simple decorating techniques and the preparation of glazes. Prerequisite: 23 Ceramics (1).
TTh 9-12 (Th 9-12 required studio period) 2 credit units

29 *Professional Practice A— Portfolio Assembly* *Instructor to be announced*

Preparation of a representative set of designs, layouts, etc., for commercial reproduction as a sample portfolio for presentation to prospective clients, art directors and advertising agencies. M 9-12 1 credit unit

30 *Professional Practice B— Package Design* Walter Landor

Consumer goods container, package and label design. Based on analysis of competitive products, study of consumer psychology, and relation of package design to distributive merchandising practices. W 9-12 1 credit unit

31 *Professional Practice C— Artist & Client* *Instructor to be announced*

Merchandising procedures which relate artist to client through advertising agencies or free-lance. Analysis by leading art directors, as guest speakers, of market controls on advertising art. Thorough briefing in processes of printing, lithography, engraving, screen printing. Visits to plants for first-hand knowledge of mechanical processes.
F 9-12 1 credit unit

32 *Design Development (2)* Milton Cavagnaro

Intensive exercises in design, aimed at overcoming habits of visualization formed by merely current design fashions. Leads student to regard his field as a changing process with a future. MWF 1-4 3 credit units

33 *Associated Arts Workshop* Ernest Mundt, Richard Diebenkorn

Design under working conditions. A wide range of mediums worked with manual and power tools in individual and collaborative projects. Relates architecture, sculpture, painting, ceramics, mosaic, etc.
MWF 9-12 (TTh 9-12 optional studio periods) 3 to 5 credit units

34 *Photography (1)* Minor White, Frederick W. Quandt, Jr., and guest instructors

Theory and practice of the photographic process. The "zone system" of visualization and tone identification. Formal and expressive approaches and treatments. The view camera in natural and artificial light. Laboratory, studio and field practice. (Students are expected to make personal arrangements for transportation and accommodation for two overnight trips per term.) Two terms. Full schedule 13 credit units per term

35 *Photography (2)* Minor White, Frederick W. Quandt, Jr., and guest instructors

Continuation of project method started in Photography (1). Emphasis on photography of people and their activities. Portraiture. Use of the miniature camera. Introduction to characteristics of color transparencies. Two terms. Full schedule 12 credit units per term

36 *Photography (3)* Minor White and guest instructors

Large scale projects with publication or public display as ultimate aim. History of photography. Seminars by guest instructors on variety of subjects. Experimental photography. Program for each student is outlined at the start of the session. Course available to students with two or more years of training, critical writing, or teaching photography or art. Two terms. Full schedule available Maximum 15 credit units per term

37 *Ceramics (3A)* Whitney Atchley, Hal Riegger

Design, execution and market research in contemporary trends of design for specific interior and outdoor use. Decorating techniques investigated. Renderings for commercial and studio ware. Forming of ware by slip-casting, pressing and jiggering, and by making models and molds. Stacking and firing of kilns. Study of production costs. Field trips, guest speakers and special criticism to orient students to the professional field. Prerequisite: 28 Ceramics (2). Students must also enroll in 37 Ceramics (3B).

WF 9-12 (W 9-12 required studio period)
MW 1-4 (W 1-4 required studio period) 5 credit units

37 *Ceramics (3B)* Hal Riegger

Advanced investigation of glaze materials, their manufacture, application and use. Lectures, laboratory work and field trips. Must be attended by students enrolled in 37 Ceramics (3A). Prerequisite: 28 Ceramics (2) or equivalent.

F 1-4 1 credit unit

PRE-PROFESSIONAL TRAINING

38 & 39 *Pre-Professional Training* Hassel Smith, Jeanne Kewell

Specialized training in painting, sculpture and design fundamentals for junior and senior high school students who are considering art as a career. Introduction to the major techniques of production employed by artists today. Saturdays 9-12

NIGHT COURSES

Courses range from classes for beginners to refreshers for professionals. In certain cases it is possible to combine day with night classes to make up a full-time schedule. Classes meet from 7 to 10 p.m. on Monday, Wednesday and Friday weekly through each term, unless otherwise noted.

a Drawing & Color Elmer Bischoff

Introduction to problems of space division, the compositional use of black, white, greys, color and textures. Delineation of form through various techniques in line and tone. Work from the model and still life. MWF 3 credit units

b Life Drawing Clay Spohn

Design characteristics of the posed human figure, its graphic representation.
MW 2 credit units

c Life Sketch Antonio Sotomayor

Features of the human figure in brief, active poses, graphically represented.
F 1 credit unit

d Painting William A. Gaw

Still life and figure arrangements. Techniques of oil and watercolor. Prerequisite: Drawing. MWF 3 credit units

e Painting David Park

The human figure as a subject for design, expression. Work from the model and imagination. Prerequisite: Drawing. MWF 3 credit units

f Advertising Art Baldassare Armato

Current techniques in advertising art. Design, lettering, type specifications, color, illustration. Analysis of styling today and future prospects. MWF 3 credit units

g Ceramics (1) Whitney Atchley

Practical shop work in the design and execution of pottery by hand methods.
MW 2 credit units

g Ceramics (2) Hal Riegger

Special course designed to provide advanced students and practising potters with a detailed, practical knowledge of glaze materials and their uses. Restricted to advanced students and professionals. F 1 credit unit

h Sculpture Claire Falkenstein

Contemporary considerations of sculptural form. Develops individual expression and skill in modern studio techniques. Work from the model. MW 2 credit units

i Interior Design Maurice Sands and others

Detailed survey of the professional field, including its relations to architecture, industrial design and merchandising. Use of color; instruction in drafting; analysis of the consumer market; methods of presentation. Planned by Maurice Sands, the course will include special lectures and demonstrations by leading experts in interior design and related fields.

MW 3 credit units

j Films for Education Sidney Peterson

Visual aid techniques of the film. Trains teachers to produce their own films for specific educational purposes.

M 1 credit unit

k Jewelry Design Franz Bergmann

Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings.

WF 2 credit units

l Design in Materials Ernest Mundt

Offered primarily for teachers, this course is divided into two sections. The first section deals with the basic understanding of three-dimensional design, including various materials, tools and techniques. The second section deals with objective, teachable foundations of both two and three-dimensional design.

MW 3 credit units

FACULTY

Instructors are practising artists in their subjects.

Ansel Adams ***visiting instructor: photography***

Author text books on photography; photo-muralist, Department of Interior; Guggenheim Fellow 1946-47, 1947-48

Baldassare Armato ***instructor: lettering; advertising art***

Studied National Academy of Design, New York, Cooper Union, Art Students' League, Beaux Arts Institute; worked with various agencies in New York, Chicago, San Francisco; free-lance national advertising.

Whitney Atchley ***instructor: ceramics***

Studied Cleveland School of Art. Industrial design has included dinnerware, furniture, interiors for restaurants and hotels. Color consultant for paint manufacturers and was design consultant to the Federal Art program. Formerly associated with Ohio potteries, including his own. Now associated with Walter Landor, Industrial Designer.

Franz Bergmann ***instructor: jewelry design***

Studied University of Vienna, Academy of Fine Arts, Vienna, etc.; mural work, Chicago, New York; jewelry design, Ceylon, Cambodia, Mexico, etc.

Ray Bertrand ***instructor: lithography & engraving***

Studied California School of Fine Arts; director of painting, Federal Art Project; murals, San Francisco; winner Rosenberg Fellowship 1942-43.

Elmer Bischoff ***instructor: reality in representation; drawing & color***

Studied University of California; formerly teacher Sacramento Senior High School, University of California, teacher University of California Extension.

Milton Cavagnaro ***instructor: design development; textile design***

Studied California College of Arts & Crafts; formerly teacher San Jose State College; partner in firm Design Development Associates.

Edward Corbett ***instructor: drawing & composition; painting elements***

Studied California School of Fine Arts; formerly teacher San Francisco State College.

Imogen Cunningham ***visiting instructor: photography***

Studied University of Washington, Technische Holschule, Dresden; worked for *Vanity Fair* and *Vogue*; free-lance.

Richard Diebenkorn ***instructor: figure composition; associated arts workshop***

Studied Stanford University, University of California, California School of Fine Arts; winner Albert M. Bender Grant for Painting 1946.

Claire Falkenstein ***instructor: sculpture***

Studied University of California, with Archipenko, with Stanley William Hayter at Atelier 17, New York; formerly teacher University of California Extension, Mills College; sculptor, muralist, designer; decors for modern dance San Francisco and New York; editorial advisor and art critic *Arts & Architecture*.

Paul Q. Forster ***instructor: illustration***

Studied California School of Fine Arts; formerly teacher Stanford University, California College of Arts & Crafts; with U.S. Army Engineers in camouflage; OWI Psychological Warfare Branch in China; free-lance illustrator.

William A. Gaw ***instructor: painting***

Studied Mark Hopkins Institute, and New York; Associate Professor and Chairman, Art Department, Mills College; formerly Acting Director, California School of Fine Arts.

Edmond Gross ***instructor: advertising layout***

Studied California School of Fine Arts.; U.S. Army Engineers, camouflage, posters, leaflets, etc.; free-lance designer.

Jeanne Kewell ***instructor: pre-professional training***

Studied University of Hawaii, Institute of Design, Chicago, California School of Fine Arts; formerly teacher Montreal Art Association.

Squire Knowles ***instructor: objective drawing; life drawing***

Studied University of California, California School of Fine Arts, the Orient, etc.; formerly Assistant City Planner, San Francisco; was art critic *Arts & Architecture;* topographic designs *Architectural Forum;* exhibit planner.

Walter Landor ***instructor: professional practice B— package design***

Studied Universities of London and Munich; Fellow of the Royal Society of Arts, London; formerly chairman, Plastics Section, Society of Industrial Artists, London; now heads Walter Landor & Associates.

Douglas MacAgy ***instructor: contemporary art***

Studied Universities of Toronto, Pennsylvania, Western Reserve, the Barnes Foundation, and in Europe; formerly attached to Cleveland Museum of Art; was curator San Francisco Museum of Art; now director California School of Fine Arts.

Ernest Mundt ***instructor: contemporary art; design, society, artist; associated arts workshop; design in materials***

Studied architecture, art history, crafts, Technical University, Berlin; formerly director Building School, Ankara, Turkey; was Assistant Professor of Architecture & Design, University of Michigan; was faculty member, Design Department, Brooklyn College.

David Park ***instructor: painting***

Studied Otis Art Institute, Los Angeles; formerly head, Art Department, Winsor School, Boston; formerly teacher University of California, University of California Extension.

Sidney Peterson ***instructor: film workshop; films for education***

Studied California College of Arts & Crafts, Art Students' League, New York, and in Europe; painter, sculptor, writer, producer and director of experimental films.

Frederick W. Quandt, Jr. ***instructor: photography***

Studied San Francisco Junior College, California School of Fine Arts; photographer, United States Army Air Forces; free-lance.

Hal Riegger ***instructor: ceramics***

Studied New York State College of Ceramics, Alfred, Ohio State University; formerly head, Ceramic Department, Philadelphia Museum School of Industrial Art; operated ceramics workshop, Portland, Oregon.

Maurice Sands ***instructor: interior design***

Studied University of California, University of Southern California; member of American Institute of Decorators—former President, Northern California District Chapter; Executive Director, San Francisco Home Planning Institute 1945; member of faculty of University of California 1946-49; interior designer and color consultant—heading own firm since 1937.

Zygmund Sazevich ***instructor: sculpture***

Studied California School of Fine Arts, and in Europe; commissioned by Section of Fine Arts, Washington, to execute bas-reliefs for federal post offices.

Hassel Smith ***instructor: design workshop; pre-professional training***

Studied Northwestern University, California School of Fine Arts; formerly teacher San Francisco State College, University of Oregon; Rosenberg Fellow 1941-42.

Antonio Sotomayor ***instructor: life sketch***

Studied School of Fine Arts, La Paz, Bolivia, Mark Hopkins Institute, Art Students' League, New York, and in Europe; artist-in-residence, Mills College 1943; free-lance illustrator, caricaturist, designer.

Clay Spohn ***instructor: painting; life drawing***

Studied University of California, Berkeley School of Arts & Crafts, Mark Hopkins Institute, Art Students' League, New York, and in Europe; mural paintings throughout the United States; winner Albert M. Bender Grant for Painting 1933-34.

Clyfford Still ***instructor: painting; space organization***

Studied Spokane University, State College of Washington, Art Students' League, New York, Trask Foundation; formerly Assistant Professor of Fine Arts, State College of Washington; was Professor of Fine Arts, Richmond Professional Institute of the College of William & Mary.

Jean Varda ***instructor: color control***

Studied in Paris; has worked in many parts of the world; frequent exhibitor in Europe and throughout the United States.

Edward Weston ***visiting instructor: photography***

Winner first Guggenheim Fellowship awarded to a photographer; celebrated retrospective exhibition of his work was presented by the Museum of Modern Art in New York 1946.

Minor White ***instructor: photography***

Studied University of Minnesota, Columbia University; was director, WPA Art Center, La Grande, Oregon; free-lance.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association. Application forms will be sent by the Registrar on request. Scholarships are awarded at the close of each spring term for the following school year.

Honor Scholarships

Students of outstanding ability may be selected for unconditional tuition awards.

Working Scholarships

Tuition may be granted to students who require such assistance, in return for minor services to the School.

High School Scholarships

A limited number of tuition awards offered through competition; open to all High School students of this state. High Schools are sent detailed information early in the spring.

Abraham Rosenberg Traveling Fellowship

The purpose of these fellowships is to assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been enrolled in the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan for tuition at the School and for studies abroad.

Anne Bremer Memorial Scholarship Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Virgil Williams Scholarship

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship

Founded at the bequest of the late Adelaide Lewis.

PRIZES

I. N. Walter Sculpture Prize

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup

For outstanding merit to an undergraduate student as an honorary award each year; the student's name engraved on the cup.

GENERAL INFORMATION

Calendar—School Year 1949-1950

Fall Term

Opening date	September 12	
Holidays	November 11	(Armistice Day)
	November 24-26	(Thanksgiving)
	December 19	
	January 2	(Christmas recess)
Resume school	January 3	
Closing date	January 28	

Spring Term

Opening date	February 6	
Holidays	February 22	(Washington's Birthday)
	April 7 afternoon & evening	(Good Friday)
	April 8-14	(Easter recess)
Resume school	April 15	
Holiday	May 30	(Memorial Day)
Closing date	June 17	
Opening of Annual Student Exhibition	June 25	

Summer Session

Dates to be announced

Facilities

Library

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West. Special exhibitions are presented in the library throughout the year.

Gallery

A large exhibition gallery, which contains the celebrated mural painting by Diego Rivera, is used regularly for displays of general and student interest.

Social Hall

A recreation hall is available to students outside class hours.

Cafeteria

Breakfast, lunch, and recess refreshments for day students, and dinner for night students, are served at reasonable prices in the School restaurant.

Store

The School operates a supply shop for the convenience of its students.

Lockers

Lockers are rented to students. Padlocks are available in return for a small refundable deposit. (Also see Regulations.)

Activities

Students may be admitted free or at reduced rates to many activities of the San Francisco Art Association.

Student Association

This independent student group elects its officers each term. Activities include exhibitions, dances, picnics, carnivals.

Housing

Available living quarters are posted on the students' bulletin board. The School does not maintain residence accommodations.

Employment

While the School does not maintain a formal Employment Bureau, every effort is made to place students in contact with employers who notify the School of special or regular openings where professional rates are offered.

Films

Art and educational films, produced by the School, are available for distribution. Further details will be supplied on request.

Regulations

Enrollment shall commit the student to act in accordance with the following regulations:

Students shall be in the studios or classes in which they are registered during class hours (9-12, 1-4, 7-10), except as noted below. Unexcused absence at any time within these limits is counted as a class period absence in the attendance record.

The limits of recess periods (10:45-11:00, 2:45-3:00) shall be observed strictly.

Students shall report all absences and irregularities of attendance in advance by letter, telephone, or in person.

Unit credits shall be granted to students whose attendance record shows no more than three unexcused absences in a weekly class period per term.

Changes of schedule may be made with the permission of the Registrar through the first six weeks of each term.

Studio periods shall be available to students only if they are registered in supervised classes of the same subject.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

The School reserves the right to change classes, instructors, or schedules, or to withdraw announced courses.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises after the close of any term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.

Please see pp. 16-17 for regulations which concern tuition and other fees.

Entrance Requirements

While high school and college experience in preferred, any student who gives evidence of serious professional purpose may be admitted.

Credits, Certificates, Transcripts

One credit unit is given for each lecture hour per week of prepared work carried for a period of 18 weeks, or of 3 hours of studio work per week carried for a period of 18 weeks. Prepared work presupposes an average of at least 2 hours of study in preparation for each lecture hour.

A Certificate of Completion is granted to students who fulfill the requirements of a six-term course of study with an average grade of not below 75 percent.

The student is entitled to a Transcript of Record at the time he completes his course.

Veteran Students

New students who plan to enroll under Public Law No. 346 are required to submit to the Registrar, before enrollment, a Certificate of Eligibility (or, if the student has had previous training under this law elsewhere, a Supplemental Certificate) secured from the Veterans Administration.*

All students enrolling for less than full curriculum, as outlined (minimum 25 hours weekly, see curriculum listings, inside covers) must procure Letter of Justification from the Veterans Administration, to be presented to the School Registrar prior to enrollment.*

Students who plan to enroll under Public Law No. 16 are required to submit authorization in writing from the Veterans Administration.*

Questions regarding subsistence allowance, change of status, etc., are handled directly by the local Veterans Administration, 49 - 4th Street, San Francisco 3.

*In cases where necessary documents are not submitted at time of registration, students are required to pay fees as quoted on pp. 16-17, which fees are refundable on presentation of the proper authorization.

Foreign Students

The School has been approved by the Secretary of Labor, Bureau of Immigration, Washington, D.C., as an institution of learning for "non-quota immigration students" in accordance with the Immigration Act of 1924. Applications for admission should be addressed to the Registrar of the School.

TUITION AND FEES

FALL TERM . . . . . September 12, 1949, to January 28, 1950

SPRING TERM . . . . . February 6 to June 17, 1950

TUITION:* day or night

Periods per week	Advance Payment for 18-week term	Deferred Payment every four weeks
1	$ 27.50	$ 9.00
2	51.50	17.00
3	72.00	23.00
4	91.50	30.00
5	104.00	34.00
6	115.00	38.00
7	128.00	42.00
8	134.50	45.00
9	144.00	48.00
10	151.00	50.00
11	155.00	52.00
12	158.50	53.00
13	162.50	54.00
Pre-Professional Training	20.00	8.50

INFORMATION: All fees are payable in advance. Students must advise the School at time of enrollment the method of payment desired. (All enrollments are considered to be for duration of term unless otherwise noted on registration card.)

Registration and studio fees, as well as 20% of tuition, (non-refundable and non-transferable) are required at time of enrollment. Balance of tuition is due within thirty days of start of term.

If training is interrupted for any reason, the Registrar must be notified in writing at once. Unless such notification is received and duly acknowledged, the student shall be responsible for payment of fees for the full term.

Cancellation schedule for students on advance payment plan:
From date of enrollment, if student attends

1 week or less	he is liable for 20% of full term tuition
1 to 2 weeks	he is liable for 20% of full term tuition
2 to 3 weeks	he is liable for 40% of full term tuition
3 to 4 weeks	he is liable for 60% of full term tuition
4 to 5 weeks	he is liable for 80% of full term tuition
5 weeks plus	he is liable for 100% of full term tuition

*Attention is drawn to (1) the economic advantages of the Advance Payment Plan; (2) decrease in rates as class periods per week are increased.

STUDIO FEES per term

Studio fees cover extra-tuition costs for materals and/or models in certain classes. Fees are calculated to meet such costs in accordance with special supplies and/or model schedule of each class. Studio fees shall be paid in advance and are non-refundable and non-transferable.

Listed fees are minimum. No reduction is allowed for less than full term enrollment.

No.	Class	Term Fee	Periods per week
DAY			
1	Reality in Representation	$ 2.50	3
4	Sculpture (1)	10.00	2
5	Contemporary Art	2.00	2
7	Figure Composition	8.00	2
9	Design, Society, Artist	2.00	3
10	Life Drawing	12.00	3
12	Lithography & Engraving	3.50	each period
13A	Painting	7.50	as scheduled
13B	Painting	7.50	as scheduled
15	Sculpture (2)	15.00	3
		3.00	each additional period
17	Design Workshop	5.00	2
18	Film Workshop	12.00	2
23	Ceramics (1)	17.00	2
27	Illustration	6.50	2
28	Ceramics (2)	17.00	2
33	Associated Arts Workshop	12.00	3
		4.00	each additional period
34	Photography (1)	67.50	full schedule
35	Photography (2)	67.50	full schedule
36	Photography (3)	45.00	full schedule
37	Ceramics (3a)	34.00	4
37	Ceramics (3b)	8.50	1
38	Pre-Professional Training	2.50	1
39	Pre-Professional Training	2.50	1
NIGHT			
A	Drawing & Color	3.25	Wednesday*
B	Life Drawing	4.00	each period
C	Life Sketch	4.00	1
D	Painting	3.00	each period
E	Painting	4.00	each period
G	Ceramics	8.50	each period
H	Sculpture	5.00	each period
J	Films for Education	6.00	1
K	Jewelry Design	4.50	each period
L	Design in Materials	2.50	each period

*Model on certain Wednesday nights; no studio fee for Monday and Friday nights.

OTHER FEES per term

Registration
- 1st week of term . . . $1.00
- Later Registration . . . 2.00*

Schedule Changes . . . 1.00

Credit Registration . . . 2.00
(payable once only and valid for all subsequent attendance)

*Night and Pre-Professional classes excepted.

Locker Rental
(according to size) . $1.50, 2.50, 3.00

Padlock Deposit 1.50
(refundable)

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORDWAY 3-2640

Maintained by the San Francisco Art Association
(a non-profit corporation)
Affiliated with the University of California
Approved by the State of California and the
Veterans Administration under
public laws No. 346 and No. 16

Administration

DOUGLAS MACAGY, Director
TERESSA FRYWORTH, Registrar
JAMES TOMLINSON, Comptroller
DOROTHY N. COLODNY, Public Relations
MARGARET PUGH, Accountant
VICTORIA BROWN, Librarian
LILLIAN STILL, Secretary
PATI GARSKE, Purchasing Agent

Officers & Directors

San Francisco Art Association

HENRY F. SWIFT, President
ELDRIDGE T. SPENCER, First Vice-President
LEAH RINNE HAMILTON, Second Vice-President
WILLIAM W. CROCKER, Treasurer
KARL KASTEN, Secretary
RUTH ARMER
ERNEST BORN
MRS. JOSEPH BRANSTEN
ARTHUR BROWN, JR.
JOHN J. CUDDY
DONALD M. GREGORY
RICHARD B. GUMP
MRS. WALTER A. HAAS
CHARLES KENDRICK
ADALINE KENT
MRS. CLARENCE LINDNER
F. M. McAULIFFE
JAMES McCRAY
ROSE PAUSON
LAURANCE I. SCOTT
HOWARD K. SKINNER
NEALIE SULLIVAN, Executive Secretary

department of PAINTING • SCULPTURE • GRAPHIC ARTS

FOURTH TERM

Required Subjects

Elective Subjects

10 Life Drawing
12 Lithography & Engraving
13 Painting A and/or B
14 Painting A and/or B
15 Sculpture (2)
18 Film Workshop
23 Ceramics (1)
28 Ceramics (2)
37 Ceramics (3)
24 Textile Design
27 Illustration

FIFTH TERM

Elective Subjects

10 Life Drawing
12 Lithography & Engraving
13 Painting A and/or B
14 Painting A and/or B
15 Sculpture (2)
18 Film Workshop
23 Ceramics (1)
28 Ceramics (2)
37 Ceramics (3)
24 Textile Design
27 Illustration

SIXTH TERM

Elective Subjects

10 Life Drawing
12 Lithography & Engraving
13 Painting A and/or B
14 Painting A and/or B
15 Sculpture (2)
18 Film Workshop
23 Ceramics (1)
28 Ceramics (2)
37 Ceramics (3)
24 Textile Design
27 Illustration

department of DESIGN for COMMERCE and INDUSTRY

FOURTH TERM

Required Subjects

29 Professional Practice A
Portfolio Assembly
30 Professional Practice B
Package Design
31 Professional Practice C
Artist & Client
32 Design Development (2)

Elective Subjects

11 Painting Elements
12 Lithography & Engraving
18 Film Workshop
23 Ceramics (1)
24 Textile Design
27 Illustration

FIFTH TERM

Required Subjects

33 Associated Arts Workshop

Elective Subjects

4 Sculpture (1)
9 Design, Society, Artist
10 Life Drawing
11 Painting Elements
12 Lithography & Engraving
18 Film Workshop
23 Ceramics (1)
28 Ceramics (2)
24 Textile Design
27 Illustration

SIXTH TERM

Elective Subjects

9 Design, Society, Artist
10 Life Drawing
12 Lithography & Engraving
18 Film Workshop
23 Ceramics (1) 4 Sculpture (1)
28 Ceramics (2) 15 Sculpture (2)
37 Ceramics (3)
24 Textile Design
27 Illustration

department of PHOTOGRAPHY

FOURTH TERM

Required Subjects

35 Photography (2)
31 Professional Practice C
Artist & Client

Elective Subjects

FIFTH TERM

Required Subjects

36 Photography (3)

Elective Subjects

36 Photography (3)
large scale projects for
publication or exhibition
history of photography
experimental photography

Choice from all departments
through consultation

SIXTH TERM

Elective Subjects

Choice from all departments
through consultation

MERCURY PRESS, SAN FRANCISCO

for descriptions of departments see *Curriculum*, page 1